

KERAMIC STUDIO

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VERY soon we hope to give our readers a treat, or, rather, two treats: an issue devoted to the work of the correspondence class in ceramics of the American Woman's League under Mrs. Kathryn Cherry, already announced, and another issue devoted to the work of the design classes of Miss Maud Mason—both her New York class and her summer class at Chautauqua, with designs by these teachers, carried out in color for supplements. We expect the work in time to give it in October and November.

A competition of "Little Things to Make" is announced for October 15th. We would remind our contributors that neither a plate, a cup and saucer, a pitcher over four inches high, a cracker jar, nor a teapot is considered a "little thing." What we want are really little things that can be decorated rapidly for Christmas gifts. The prizes will be as follows:

1st prize, \$10.00; second prize, \$8.00; third prize, \$5.00. Competition closes October 15th. Two first and second or third prizes are in order if designs warrant it.

Besides the supplement by Mrs. Cherry and Miss Mason we have in preparation a study of Delphinium by Edna Selena Cave and one of Rhododendrons by Alice Willets Donaldson. These subjects are new to the readers of *KERAMIC STUDIO* and we are sure will prove very acceptable. They are decorative in treatment yet naturalistic enough to please any flower lover.

We have also on hand color studies of Iris, Dogwood, Wistaria, Nasturtiums, Balsam or Garden Lady Slipper, Cactus Dahlia, Snapdragon and Bleeding Heart. We would be glad to have our contributors submit designs or drawings from any of these subjects.

The other day the EDITOR looked over a pile of designs accumulated by *KERAMIC STUDIO* in the last ten years. They represented something in the neighborhood of five hundred dollars, good, bad and indifferent—and yet we are inviting new contributions in every issue. That does not seem like a very economical way to do business, yet we hear criticisms once in a while on the designs we publish. Why do you suppose we have that accumulation? Because we want to give the very best obtainable designs and whenever any new contributor sends in a design that shows promise, we always purchase in hopes that she or he will be encouraged to go on and do better. Then, as the material accumulates faster than we can use it, many designs are left unpublished in the process of selecting to make up the best possible combination of illustrations for each issue. Doubtless many contributors wonder what has become of their designs and why they are not published. As time passes and the designing improves—and it certainly has made great strides in the last ten years—many of these designers send in work so much better than that first submitted that it seems unfair to them to publish the earlier efforts. Then, too, designs that seemed fairly good at first, after much sifting seem not good enough and we

lay them aside hoping for better from their designers. And even with all this material from which to choose, often we have to publish rather crude and unfinished productions and our readers wonder why. The perfect designer is born, *not made*, and like Halley's comet appears at very long intervals; meanwhile we have to fill up with showers of meteors and meteorites to get variety and, as we said before, to encourage beginners. And there is another reason. Many times a design, otherwise poor, illustrates well a principle and we publish it as an object lesson. Though few may see beauty in it, the fact is, that *they have seen the principle* illustrated, and whether they recognize it or not, the fact remains that the principle *soaks in*. And so the average standard of our designs submitted is being steadily raised. This will explain to many who complain, the "raison d'être" of the "blocked in" designs. Doubtless many times they have been clumsy and unattractive, but the result has been plainly indicated, in that the designs now submitted are much simplified, the interest more concentrated, the areas better balanced. Now we may look for the heyday of overglaze ceramics, and it is coming fast."

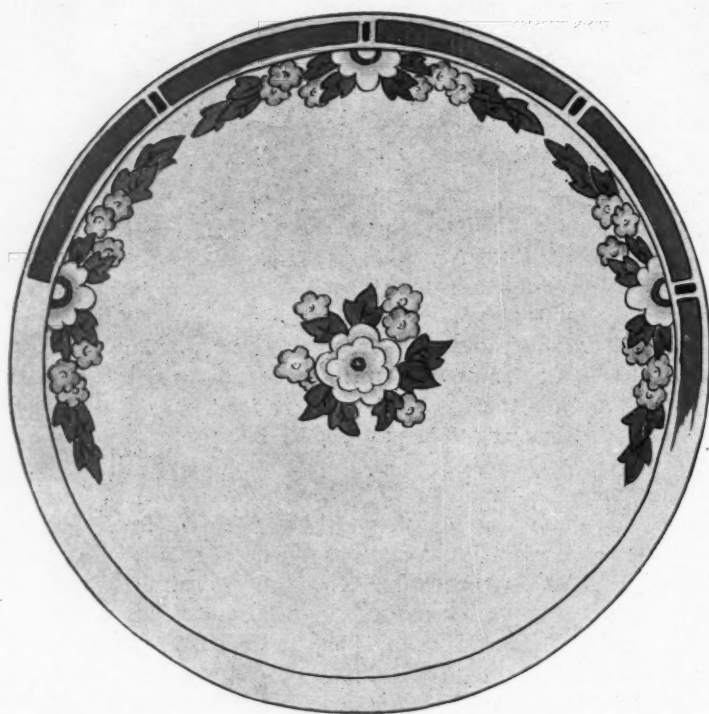
✱

As the vacation time draws to a close, we feel like sounding again that last call, which we have made so often—What have you stored away in your note books this summer, of new material for the winter's designing? What new inspiration will you carry back to your winter work room? Have you been playing the part of the provident ant or the prodigal cicada? If you have not been able to attend one of the many helpful summer schools, at least you could have gone daily to the school of nature, and constant commune with that source of bounty would fill your garners to repletion.

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From far off California comes news of another pottery being started by a few earnest workers "for the good of the cause." A few members of the Halcyon Temple Home Association of Halcyon, San Luis Obispo Co., have started a little pottery under the guidance of Mr. Robertson, formerly associated with Mrs. Lina Irelan of San Francisco before the earthquake, in making the Roblin ware. We have not yet heard what they intend to call their pottery or their new ware, but we feel sure with the abundance of interesting California clays, they will be able to produce something unique. They have already a number of pieces awaiting firing and two kilns for which they are now finishing building a chimney and shed. Since even to start such an undertaking means a considerable outlay of money, time, patience and endurance under many trying circumstances, resignation in view of the many catastrophes sure to come with first essays, and courage to rise again from the ashes of the first discouraging firings, we wish them with all our heart as much success as is good for them, and that right soon.

Some of their members are expecting to take the University City course in pottery under Mr. Frederick H. Rhead, and his assistance will no doubt steer them clear of many difficulties.



A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

(CONTINUED)

SIXTH LESSON—OVERGLAZE PAINTING

ENAMELS

THE term enamel is applied to a class of colors which stand up more or less in relief on china. The enamel body with which various colors are mixed is somewhat of the nature of glass, but is more opaque. The method to be used in this lesson is known as "flat enamel." This effect is produced by combining the ordinary mineral colors with certain proportions of body enamel; this mixture is then thinned with turpentine and floated on the surface of the china. When fired, the color has a slightly raised effect, and has great richness and brilliance in addition to a high glaze. It is usually applied for one firing only, the piece being completely carried through in every detail before the enamel is placed. It is sometimes used in high relief to imitate jewels. This is not practical for tableware, as after a little usage the enamel will chip off and the piece become disfigured. The chief beauty of "flat" enamel is in the richness of color. It has a body and quality impossible in ordinary color laid with the brush.

Used in combination with gold, in touches of rich, brilliant color, it is very beautiful. It being a rather choice decoration, keep it for special things. Where perhaps it would pall on one's taste if used indiscriminately, it would be perfectly charming used for certain pieces.

A fine little bowl for salad dressing, perhaps the salad bowl itself, honey jars, cream jugs, the high, slender bon bon dishes, in fact, any of the countless accessories of the well appointed table. Every housekeeper joys in the possession of such pieces. This sort of decoration is particularly appropriate for pieces which are purely ornamental in character such as vases, wall plaques, etc. In the Japanese ware some interesting little incense burners are to be had which make charming cabinet pieces. One should beware of using enamel profusely on table service.

Flat color is much more practical. Enamel is sometimes used to accent the high lights in jewels, or the intricate pattern of lace and other details in figure painting. Also, the high lights in naturalistic painting. This is all in rather questionable taste, and is therefore to be avoided. It has so often been used to gloss over the failure to obtain a result in a legitimate way that its use has fallen into disfavor.

The design for this lesson is derived from Chinese ornament. The study of historic ornament is one of the best foundations the ceramic worker can have. The thorough knowledge of it is an education in arrangement and color. The old Chinese were masters of ceramics, and the modern ceramist has much to learn from the study of their art.

For color, for massing of light and dark, and in beautiful division of spaces, they have never been excelled. The student who is near an art museum is advised to study carefully the oriental porcelains. In some of the libraries there are books on historic ornament. One of the most famous of these is Owen Jones' "Grammar of Ornament." As this is a valuable work it is not usually loaned, but if you are so fortunate as to have access to one, provide yourself with pencil and tracing paper, and trace some of the things which attract you. Make note also of the color schemes.

Several years ago the KERAMIC STUDIO had a series of finely illustrated articles on historic ornament. Probably some of these back numbers may still be obtained, and would be of the greatest assistance to the student.

Another source of great inspiration is the study of the old textiles, the Coptic being specially rich in suggestion. The worker who wishes to progress must study constantly.

If far removed from all the big centers of affairs, do not despair. You will find, in any of the Art Magazines, advertisements of many helps to study and you will do well to send for catalogues or for information as to certain lines of text-books, materials, etc. Remember that all the reading and study you do is slowly but surely developing your appreciation of beauty and training your judgment.

MATERIALS

I Tube Dresden Aufsetzweiss (Relief White).
I Tube Dresden Flux.
Lavender Oil.
Clean Turpentine.
Red Sable outline brush.
China pencil.
Plate divider and materials for tracing.
Drawing pen and sugar and water for outlining.
Some very small silk pads.

COLORS:

Yellow Brown.	Banding Blue.
Albert Yellow.	Black.
Carnation.	Yellow Green.
Violet No. 2.	

PIECE OF CHINA TO BE DECORATED:

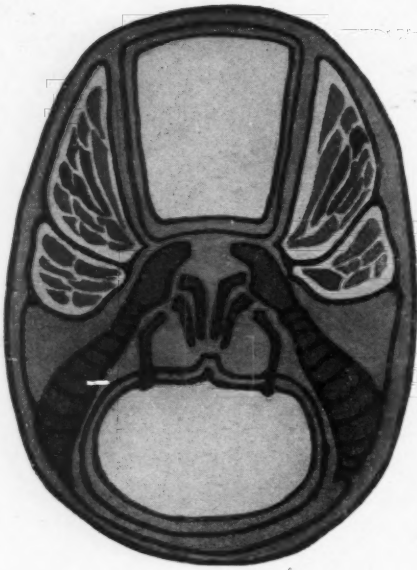
A round tea tile (teapot stand) with perfectly plain $\frac{3}{8}$ inch rim. No modelling; size 6 inches or very nearly. Price 20 cts.

Divide the tile carefully into ten divisions. Trace the design, being careful to preserve each characteristic of the different forms. Many workers, by neglecting to be accurate in this respect, entirely lose the original idea of the designer. A tiny bit off here and there will result in a



SHASTA DAISIES—JEANNE M. STEWART

(Treatment page 99)



BUCKLE
WITH
DRAGON
FLIES

drawing which is pretty far removed from the original. Study each curve and angle of the lines, so that when you trace the pattern you may do so intelligently. In going over your tracing in transferring a design to china, use a very hard lead pencil as this will not spread the line of the drawing as a soft lead does.

Some workers prefer a tracing point of steel, agate or bone. An ordinary embroidery stiletto has been known to work satisfactorily. A hard lead pencil is suggested as being the most commonly at hand. Transfer the design to the china, then outline with the pen, using the sugar and water with black, as directed in previous lessons. Space the broken bands on the rim, and outline these also. In placing these, gauge them as directed in a previous lesson. The outline may be done in the same way, holding the pen as you would the pencil, balancing the finger against the edge of the tile.

Tint the entire surface with the exception of the rim with a very light tone of ivory, using yellow brown in a thin wash. Pad until very even. The tint should be very delicate in tone, just a flush of faint color over the white. With tooth pick and cotton, clean all tint from the design. In cleaning work that has been outlined with the sugar and water mixture, do not moisten the cotton with water or saliva. The outline will pull up and be messy if you do. Slightly dampen the cotton with alcohol, pressing out any surplus moisture on the paint rag before using. Alcohol is the ideal cleaner for china painting as it cuts quickly into hardened color or oils. When the design is perfectly clean, lay in the color in the larger flower forms. For this, use a mixture of equal parts Yellow Red and Carnation, mixing it with medium. No enamel is to be used in this. This gives a very oriental sort of red. The omission of the enamel will be explained later. Use a small square shader, a number four, and lay in the color as indicated in the design.

Shade this into white at the edges of the petals by pouncing the edges of the color with a tiny pad of silk. A handy tool for this is a small sized stipple, a brush which is made for the purpose of blending color. These brushes are round, but cut squarely across the end. Hold the brush perpendicularly and use in the same manner you would a pad. As a small silk pad will do the work as well, the stippler was not included in the outfit. After the flowers are laid in, paint in the little block forms in the border design with Black. Do not use the sugar and water mix-

ture for this, but mix the black with the usual painting medium. Keep the edges of these little blocks clean cut. See that the background of the border is free of any smudges or finger marks, and then stand aside to dry. The student may save time by drying the piece in the oven for a few minutes. When perfectly hard dry, bone dry as it is called, lay in the gold which forms the background of the border.

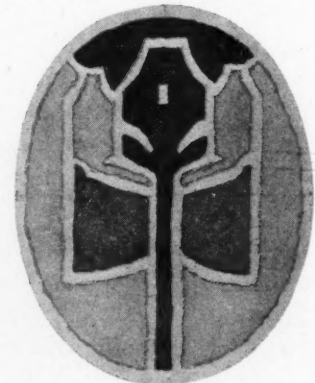
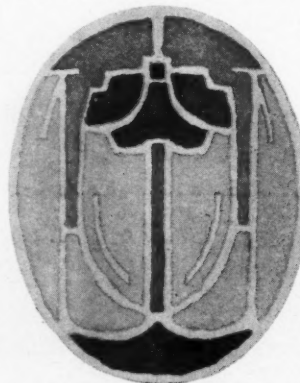
Be very neat about doing this, for if you get into your tinted backgrounds with a bad slip of the brush, or get gold on one of your fingers and absentmindedly plant it somewhere, usually in the most prominent part of the design, off must come your tinting.

Attention to the most minute detail is what makes the perfect craftsman. The Craftsman motto "All I can" is a good one to pin up over your work table. When the tile is completed up to this stage, dry again and then have it fired. For the first firing there is no enamel used. The outline, tinting and the gold, with the red placed in the larger flower forms, is all that is to be done this time.

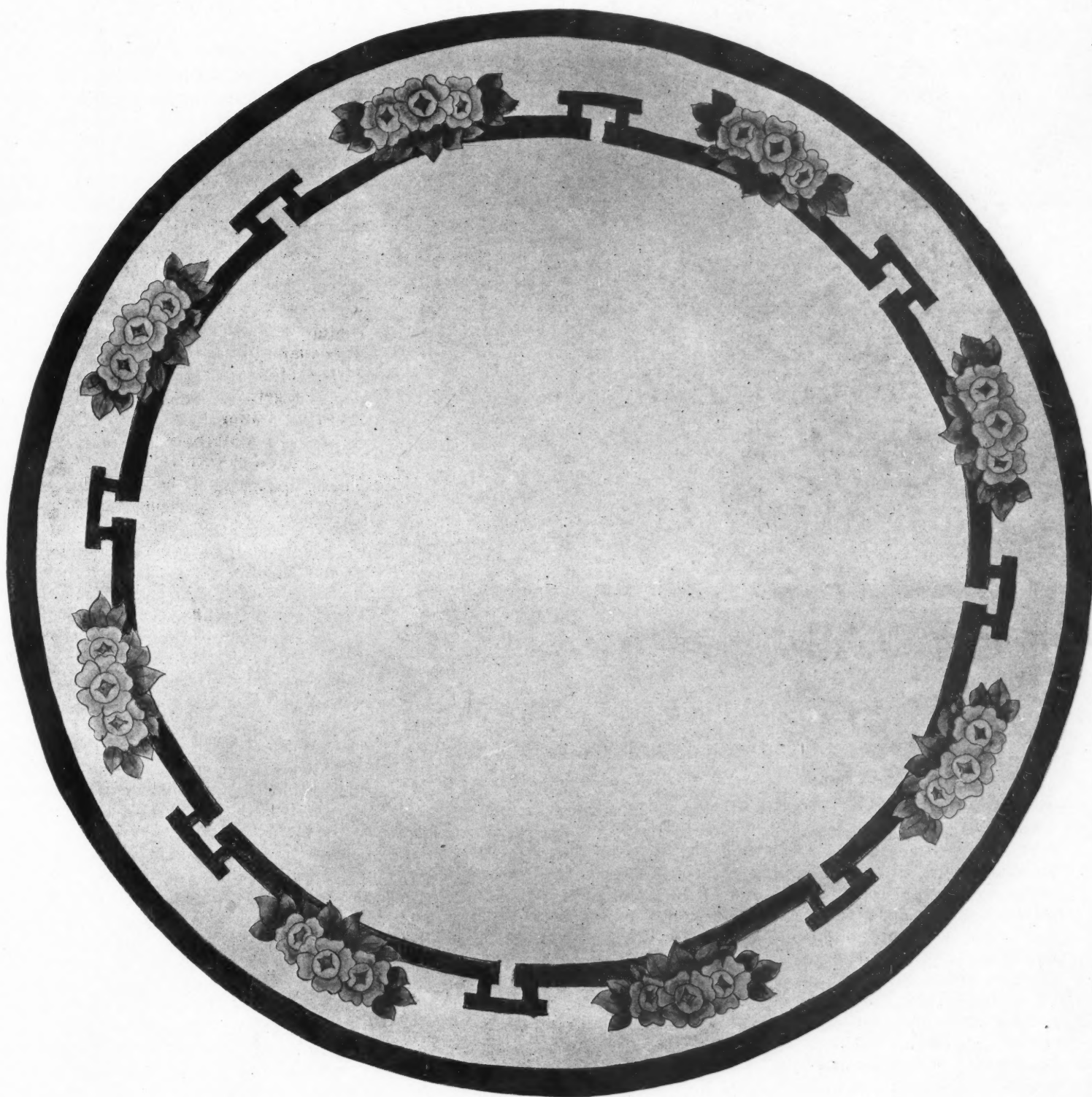
For the second treatment go over all the outlining again, in the same manner you did for the first firing. Having this done satisfactorily, proceed to retouch the larger flowers, using the same red you used for the first painting. A satisfactory outline means a clean, fine, even line, not thick in some places and thin and wavering in others. Sometimes the worker will have trouble with the sugar and water. This is often due to the fact that it is not wet enough. If it seems very gummy you have too much sugar; add a little more powdered black. Sometimes the pen becomes clogged with the mixture. Wash it out frequently and it will make a much better line. The retouching completed, the piece is now ready for the enamels. Enamels for use on china come prepared in two different forms, in powder and in tubes. Workers vary as to which method is considered the best. For general use by the student, the tube Aufsetzweiss is recommended. One point in its favor is that it comes mixed with the necessary oils and needs only turpentine to thin it. Another point is that it is ground very smoothly and needs only a little manipulation to make it work well.

To prepare it for use, squeeze upon the ground-glass slab seven even little piles of Aufsetzweiss. First see that the glass slab is perfectly clean. This is very important as enamel is very sensitive stuff and any dry color which has settled in the grain of the glass will discolor it. Add to the Aufsetzweiss one squeeze Dresden Flux, which you will also buy in the tube. With the palette knife and clean turpentine, mix these thoroughly together, grinding until the mass is perfectly smooth.

This is called the "body enamel". With this and the ordinary mineral colors you may do almost anything. There are a few restrictions, however, and these are in the



BELT PINS, APPLE BLOSSOM—HANNAH B. OVERBECK



PLATE—M. C. McCORMICK

UMBRELLA HANDLE (Page 96)

E. J. Chadeayne

APPLES, Apple Green and Yellow padded on the outer edge of the apples to produce a pretty shading. Leaves, Shading Green, two parts, Moss Green, 1 part, and a little of Fry's Grey for Flesh or Violet. Background, thin wash of Apple Green and Violet. Outline with Grey for Flesh. Stems and trunk, Auburn Brown or dark Brown with Moss Green added. Background for top, thin wash of deep Blue Green or Sea Green.

PLATE

M. C. McCormick

ROSSES—Hancock's Carmine toned with a touch of Brunswick Black, add to enamel mixture of two parts Hancocks hard white enamel and one part M. & H. relief white. (Dresden Aufsetzweis).

Leaves, Apple Green toned with Deep Purple and Brunswick Black, one-eighth enamel. Bands, Gold, outline, Black.

Plate may be left white or tinted a delicate Ivory.



BON-BON OR POWDER BOX—C. S. BABCOCK

use of the reds, or any of the iron colors. When mixed with the enamel, these colors fire out entirely, or else are only an ugly neutral tone. This range of colors includes Carnation, Yellow Red, Blood Red, Yellow Brown, Yellow Ochre and most of the Browns. Outside of these, there is a large list of colors which will be quite ample for the student. Red effects are obtained by painting on the flat color, and it is really rather difficult at first glance to distinguish it from the enamel.

Sometimes the Aufsetzweiss and Flux are found to be very oily when squeezed from the tube. This is due to the oil and the enamel having separated, the oil rising to the top. You may remedy this by inserting one end of a hairpin, stirring it thoroughly about in the tube. This will usually suffice. If not, with the palette knife take up the enamel from the slab and place it on clean blotting paper for a minute or two. Too much oil will cause the enamel to bubble or blister, so care must be exercised. One of the chief reasons that the tube enamel is recommended, is that for the beginner it solves this question of the right quantity of oil, being properly ground and ready for use.

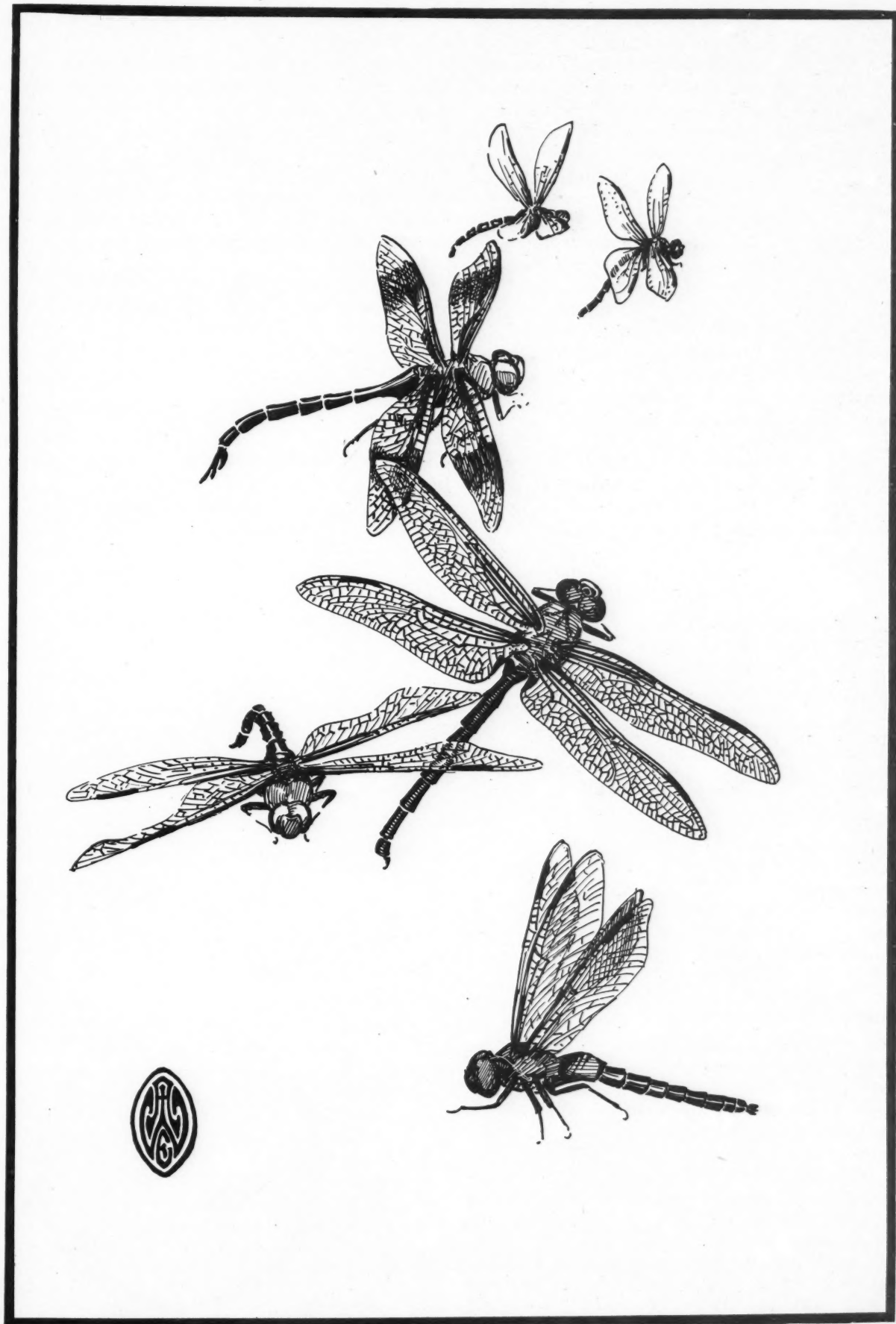
The powdered enamels most used are the Dresden, Aufsetzweiss, or Relief White as it is commonly called, and Hancock's English Enamels, which come in three grades, soft, medium and hard.

The Dresden Flux also comes in powdered form. Place upon the ground-glass slab the required quantity of powdered enamel. Use only enough Dresden Thick Oil to bind it

together, just so it does not crumble. Thin with turpentine until it is the consistency of the ordinary colors. Use the same proportions of Aufsetzweiss and Flux as when using the tube enamel. Some decorators use the English Enamel and Aufsetzweiss. The proportions are $\frac{1}{3}$ Hancock's English hard white enamel and $\frac{2}{3}$ Aufsetzweiss or German Relief White, as it is sometimes called. This makes a splendid foundation or body enamel. For the green leaf forms, take out upon the Palette some Yellow Green, mix this with enough lavender oil to make a soft mass, but not soft enough to flow well. As colors used very heavily will contain a large percentage of flux, very little enamel is needed; so add to the green $\frac{1}{4}$ part of body enamel, mixing it thoroughly together. For the blue, use Banding Blue, adding just a tiny bit of Black to tone it, and the same proportion of enamel as used with the Green. For the yellow take some of the body enamel and add the dry color, using Albert Yellow. Mix this in a little lighter than you wish it to be when fired, as all colors used with enamel are much stronger in tone when fired. The smaller flowers are made with two tones of lavender, using Violet No. 2. The lighter tone has very little color mixed with the body and the darker tone is mixed about twice as strong. Mix sufficient of all of these for the entire piece, as it is sometimes difficult to get the quality of tone just the same if you fall short and have to prepare more. Take the leaf forms first; thin the green mixture with turpen-

tine until it is pretty wet. With the red sable outliner, take up enough color on the brush to flow freely from the brush to the china; the enamel touching the surface and not the brush. Move along rapidly, keeping within outlines and coaxing the color exactly where you want it. If it flattens out too much and spreads and runs, you have too much oil. Dry it out on the blotting paper for a minute or two, and then wet up with turpentine again. If it does not flow freely and easily you have not used enough turpentine. Do not build the color up high. It should be only slightly raised. It is not considered objectionable to have a certain degree of unevenness or wavering in the tone of the enamels; it gives more vibration of color and rather adds to the charm.* This quality is especially noticeable in the fine old Chinese porcelains, some of the pieces seeming to fairly pulsate with color. It is well in carrying through a piece to do all parts of the design requiring the same color before proceeding with the next. This saves endless washing of the brushes, and remixing of the enamels. You will notice that the smaller flowers are shaded. To do this, place first around the center of the flower the lightest tone of the lavender mixture; next, float in around the outer edge of the flower the darker toned mixture. Clean the brush and then moisten it with a little clean turpentine. With this lightly touch the place where the two tones meet and with repeated little light strokes the two tones are

*But do not let brush marks show.



DRAGON FLIES—ALICE E. WOODMAN

These forms lend themselves beautifully for the conventional to be carried out in paste, gold and lustres.



UMBRELLA HANDLE
E. J. CHADEAYNE

blended together. Unless you use an excess of it, the turpentine will not cause the enamel to spread or run and will soon dry out. In this manner you may blend or shade the enamels. Where you wish to use one solid color use it heavy at one end of the form, and adding more turpentine, thinning it as you work towards the other end. Lay in the little yellow forms and then the blue. This is used in the center of the larger flower in the centerpiece, in the ring-shaped part of the large flower in the border, and in the broken bands on the rim. Before doing the rim, lay in the second coat of gold. Let this dry before you float in the blue of the band. Retouch the little block forms with Black, and the piece is then finished and ready for the second and last firing. Do not dry enamels by artificial heat. This often dries the outside too soon, leaving oil underneath which will bubble or cook in the firing, causing the enamels to blister and chip off.

Do not use enamels that have stood on the palette any length of time. Repeated mixing with turpentine causes them to become oily in standing, so it is best to prepare fresh each time you work. A large quantity of the enamel body may be prepared and set aside, but not the body with color. Both French and German china are used with success but some of the French

china seems of too hard a glaze to take the enamels.

It is hard for the amateur to distinguish, and, alas, experience seems to be the only teacher. Enamels may be used with unfailing success on Belleek; this is a beautiful soft glaze china originally made in Ireland. The American Belleek is made in Trenton, N. J., and it is from there we obtain the plain, undecorated ware. Some of our leading American ceramists have designed shapes for these potters, and one may obtain especially charming bowls, vases, pitchers, etc.

It is not until lately that much has been made in the line of table service, but now some beautiful things are to be had. The glaze is very fine, and soft enough to take enamels without any danger of chipping. This ware does not require a hard firing and must be fired a little lighter with each successive firing. There are a number of ready prepared enamels on the market.

These are without exception what are known as soft enamels. In this list we find a red enamel; this may be used, as may all of them, on Belleek. Do not use them on French or German china, as nine times out of ten they will chip. Another ware which is delightful for enamels is Satsuma, a Japanese ware which has a very soft glaze.

Few dealers carry it, but occasionally an advertisement of it is to be found in the Art Magazines, such as the KERAMIC STUDIO.

It used to be rather difficult to procure, but quite a bit of it is being imported now for the use of our ceramic workers. The shapes are very often very quaint and interesting. This too, like the Belleek, requires only a light firing. A word here about the use of gold on either the Satsuma or Belleek. The glaze in either case is so soft that the mat gold sinks into it when fired and will not burnish. For this sort of ware, use the mixture of mat gold and liquid bright gold, directions for which were given in the lesson on gold.

The English wares are also of the soft glaze class, but very little is imported of the plain white for decorating. It requires the same treatment as the other soft glaze wares. The student is advised to make a test plate. Mix different colors with the enamel body varying the tone. Place samples of each color on a fair sized plate, carefully numbering each and keeping a corresponding list of the colors on paper. Note the color used, the proportion of enamel, and the composition of the body enamel. The time spent in making such a plate is well invested. It is invaluable as a reference when planning a piece of work. Place the different tones of each color in groups. Try toning the greens with black, or with Ruby or Violet. It can be readily seen of what value such a test plate would be, in making a color scheme for a piece.

Good greens are made from Yellow Green or Apple Green. These may be toned with a touch of Ruby, Violet or Black. To make lighter greens, use more enamels.

Blue—Banding Blue or Royal Blue. This also is toned with Black or Ruby. For blue inclined to a purple tone, use more Ruby. This may also be varied by using more or less body enamel. For turquoise jewels, add to enamel Russian Green which will need to be rather light, as the colors all deepen in firing.

Pink—Use rose, mixing it with enamel, making a much lighter tone, as this fires much deeper. Another method is to paint in the form with white enamel. When this is thoroughly dry, skim over it lightly with a very thin wash of Rose. This must be done quickly and the color must be thin. Lavender oil is a good medium to use in this case.

Violet or Lavender—Use Violet No. 2 and for bluer tones, add Baby Blue. This too is made lighter by adding more enamel.

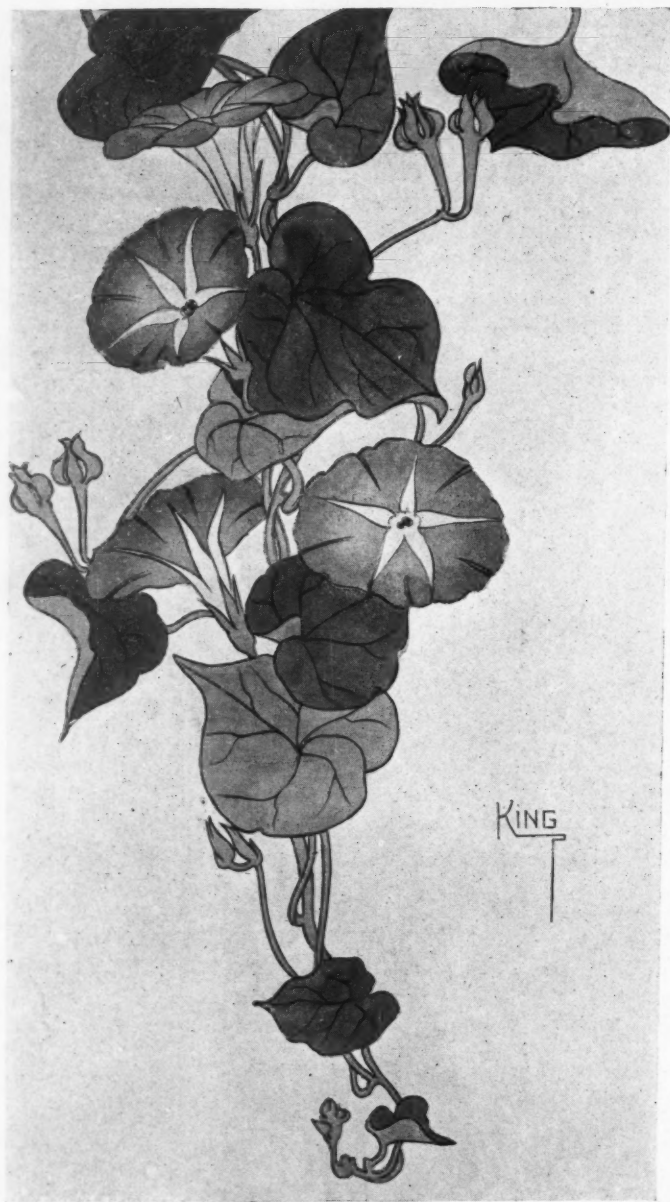


POMADE BOX—C. S. BABCOCK



SWEET BRIER—A. F. BRINTON

(Treatment page 99)



MORNING GLORIES—MARTHA FELLER KING

Yellow—Albert Yellow, which also may be toned with a bit of Ruby. Adding more Ruby gives a brownish yellow.

By making the test plate and using the different combinations one may become thoroughly acquainted with their possibilities and their limitations. Enamels are sometimes used to simulate jewels, such as the turquoise, pearl pink coral, etc. For this purpose, the enamel is used somewhat stiffer than for floating. Take up a good dab of enamel on the end of the sable brush and drop it on the china. If fairly stiff, it will have a somewhat conical shape, with a sharp point. Moisten the brush with a little clean turpentine as you did for blending the enamels, and gently touch the point. This will quickly soften and round it. Jewels are best used in a setting of raised paste dots. A lesson on paste work will be given later.

Enamel in high relief like the jewels must only be fired once. The flat enamels such as are used in this lesson may, if necessary, be fired twice. Better plan always to have only one firing, putting on the enamel after the piece is in every other respect finished. If a piece is found to have chipped off in the firing pick off all you can with a sharp pointed pen-knife, then rub down with sand-paper or emery

cloth until the edges of the break are quite smooth; lay the enamel on again and refire, giving it a lighter firing. This will often remedy such defects, but still is not always satisfactory; avoid chipping to a large degree by not piling the enamel on the china. To be correct it should be only slightly raised. Work carefully, reading the lesson and thinking out each stage of the process.



MORNING GLORIES

Martha Feller King

P AINT flowers with Deep Blue Green and Violet leaving the star shaped form in flower white for the first fire, the leaves are painted with Apple Green, Shading Green, and Moss Green for turned over edges on the leaves. The seed pods are made with Violet and a little Brown Green, the stems are Violet and Blood Red.

SECOND FIRING—Paint a very thin wash of Deep Blue Green over the star shapes in the flower to the very center of blossom, paint a thin wash of Lemon Yellow. The dark spot in flower is Violet and Blood Red.



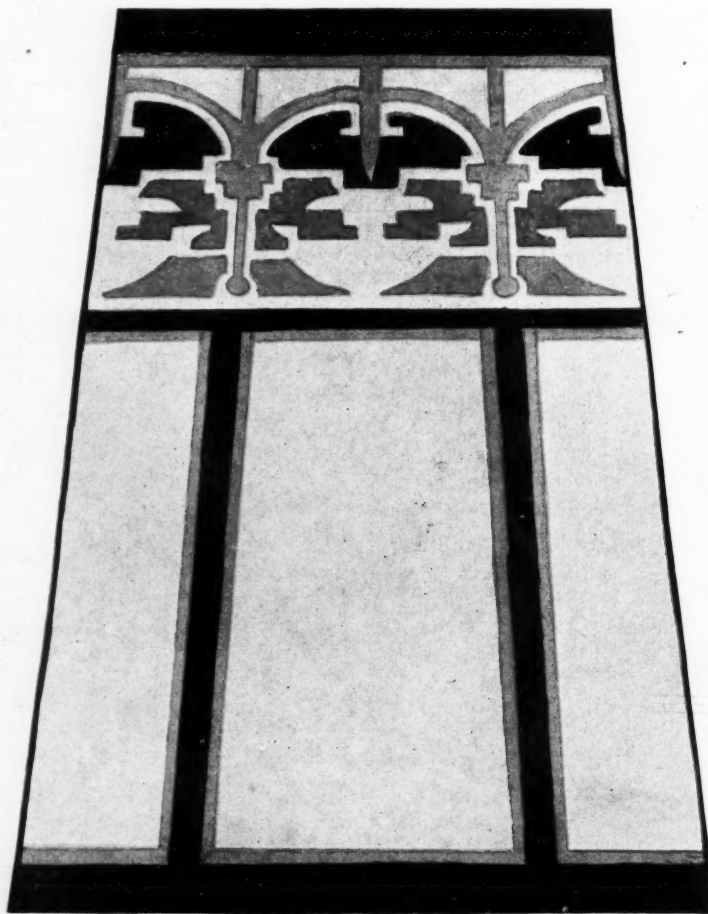
CLARET SET

Martha Feller King

A LL grey in design, Gold. Dark part Hasburg's Antique Green Bronze.

SECOND FIRE—Go over gold if it is not solid looking.

THIRD FIRE—Put a wash of Light Green Lustre over gold and all of the background.



CLARET SET—MARTHA FELLER KING

FUCHSIA

Edith Alma Ross

THIS design would adapt itself well to a cylinder shaped vase by repeating two or three times, then treat it in a Japanese effect with soft Greys and Yellow. Draw the design in carefully, outline the design with Grey for Flesh so it will be a soft Grey when fired, then fire.

SECOND FIRING—Oil the whole vase with Fry's Special oil, pad until quite dry. Allow this to stand an hour, then dust the vase with Pearl Grey three parts, and Grey for Flesh two parts. After this is done, with cotton on the back of a brush handle wipe out the flowers and the lightest leaves. After this is thoroughly cleaned, paint a thin wash of Lemon Yellow on the flowers, and a thin wash of Apple Green on the leaves.

THIRD FIRE—Paint the leaves with Shading Green and Grey for Flesh quite thin for the medium tone and heavier for the darkest leaves. Stamens with a light Violet, stem with Violet and Blood Red..



SHASTA DAISY (Page 91)

Jeanne M. Stewart

THESE blossoms being white, it is well to apply background first, then wipe out design and paint in at once before color dries, that there may be a soft blending of the edges.

A warm grey tone, composed of Stewart's Grey to which a little Pompeian or Pompadour Red and Ivory Yellow has been added, may be used for background.

The shadows in the blossoms are made with Grey, adding a bit of Yellow Green, Ivory Yellow, or Pompeian, as a cooler or warmer shade is desired.

Egg Yellow shaded with Yellow Brown and Wood Brown is used for centers of flowers.

Pad the background over some of the distant petals in second painting only taking out the high lights.

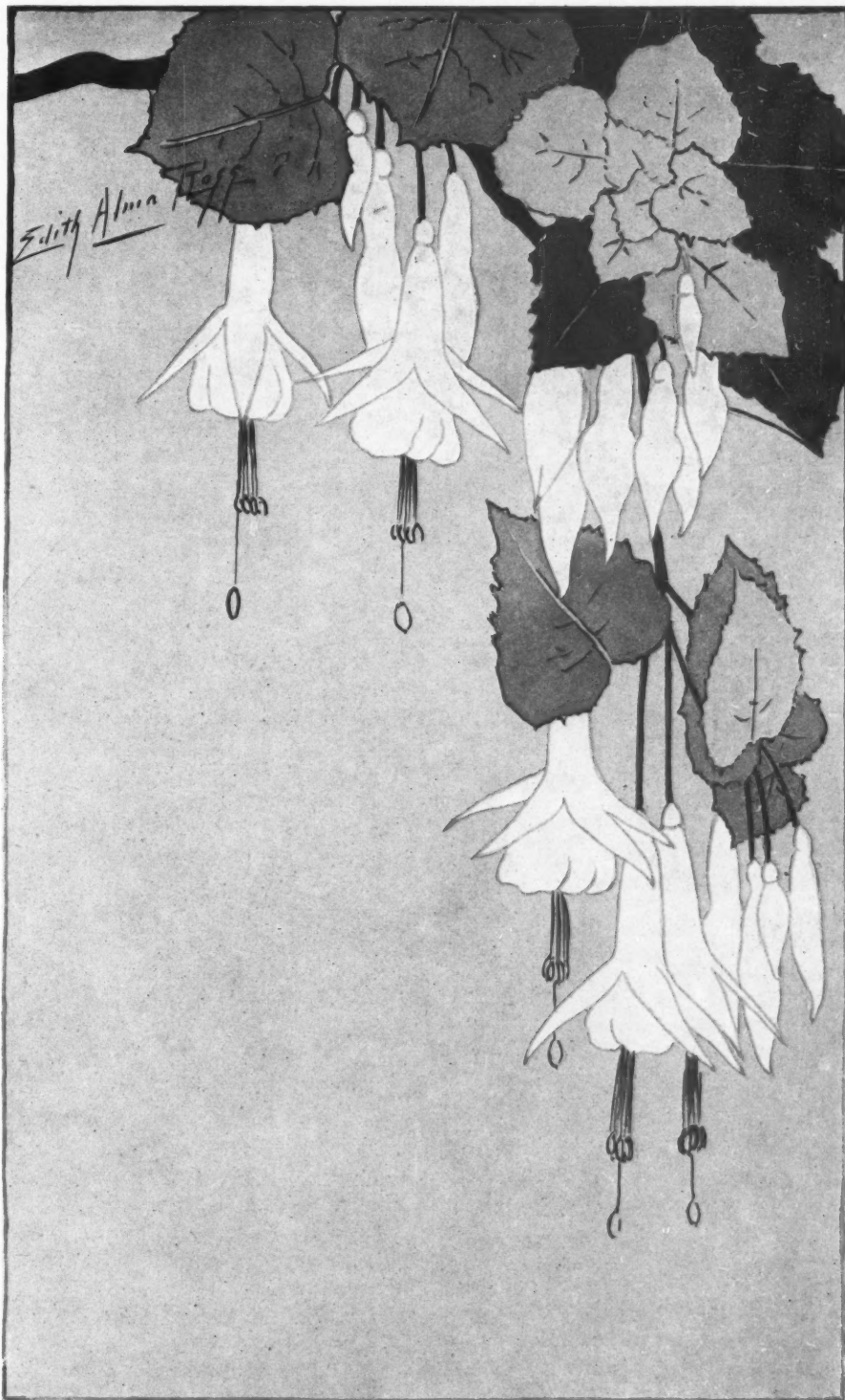
The Shasta Daisy is quite large, flowers being three or more inches in diameter.

SWEET BRIER (Page 97)

A. F. Brinton

PAIN'T the leaves with Yellow Green and Brown Green, the roses with Rose, centers with Yellow Brown and Brown Green and Yellow, stems Blood Red and Auburn Brown, background with Yellow Brown very thin, Violet and Blood Red very thin, The Yellow Brown of background just under flowers and Blood Red and Violet farther toward outlines.

SECOND FIRING—Touch up the leaves with Brown Green, and Shading Green the flowers. Wash a little Yellow over centers and Rose toward edge of flowers.



FUCHSIA—EDITH ALMA ROSS

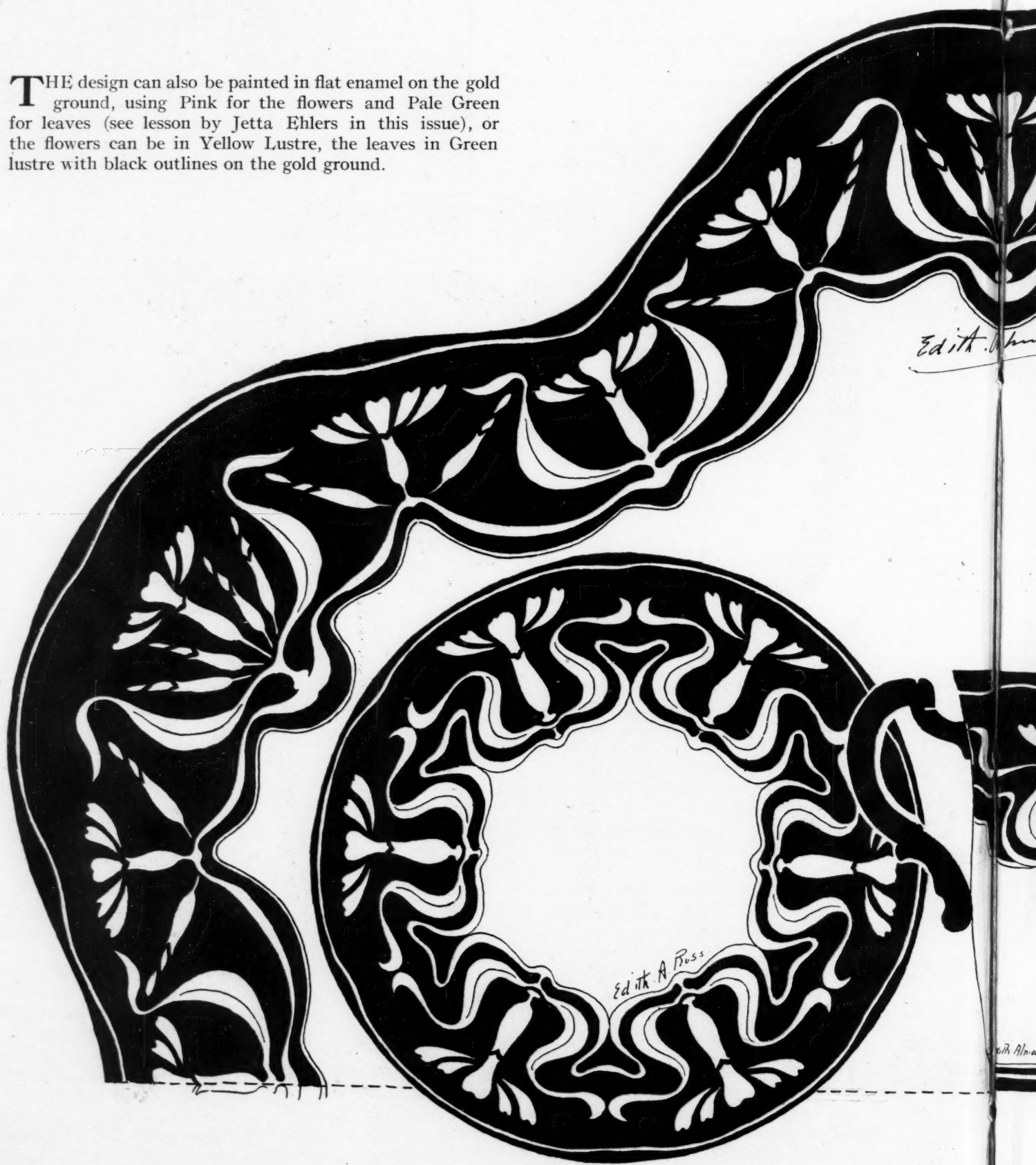
BUCKLE WITH DRAGON FLIES (Page 92)

Treatment by Jessie M. Bard

LIGHTEST parts of design, a thin wash of Albert Yellow with a little Yellow Brown added, all outlining in Gold.

Dark places in wings and the band around the two large light spaces, light green enamel made of Apple Green, a very little Yellow and touch of Black and one-fifth Aufsetzweiss. Outline and cross lines in the body of the dragon fly is in Gold and rest of body is dark Blue, Aztec Blue, a little dry Blue Green, a touch of Black and one-fifth Aufsetzweiss.

THE design can also be painted in flat enamel on the gold ground, using Pink for the flowers and Pale Green for leaves (see lesson by Jetta Ehlers in this issue), or the flowers can be in Yellow Lustre, the leaves in Green lustre with black outlines on the gold ground.



TOILET SET IN GOLD AND WHI



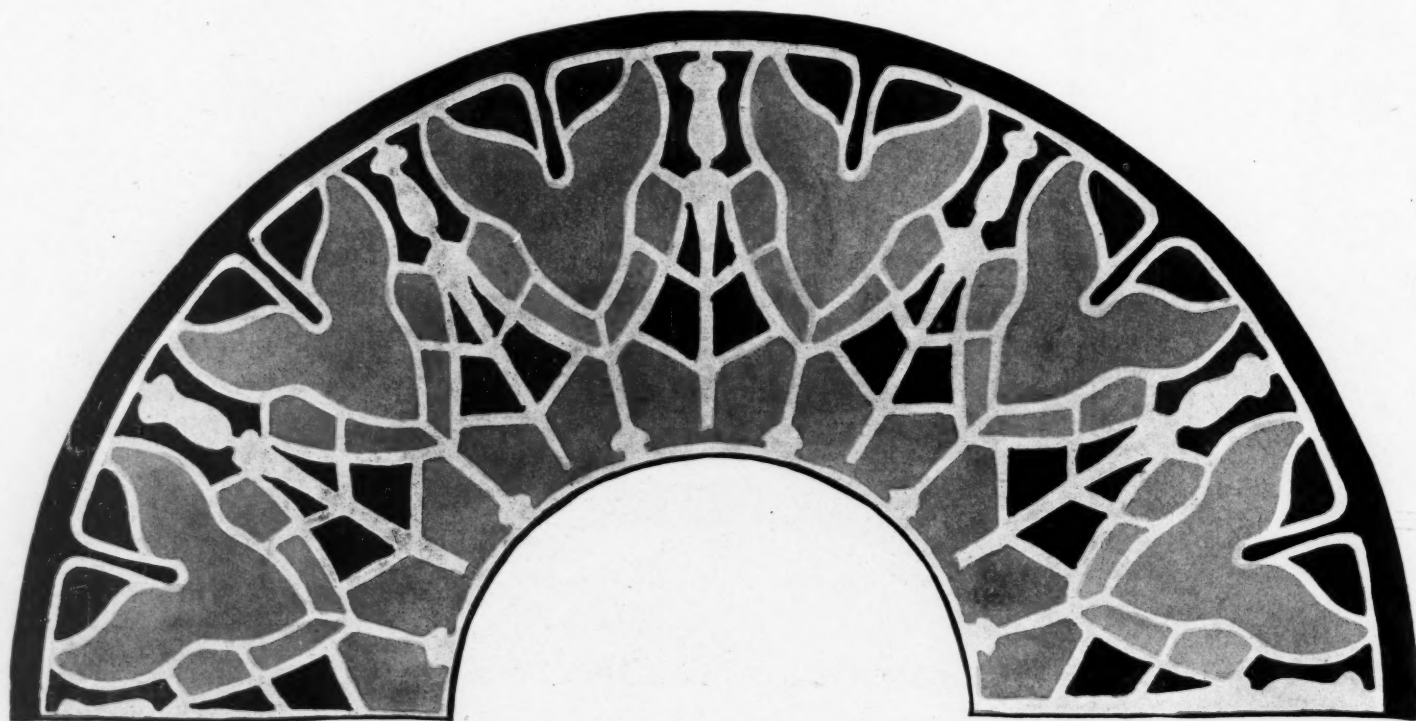
ND WHITE—EDITH ALMA ROSS

POTTERY CLASS

Frederick H. Rhead

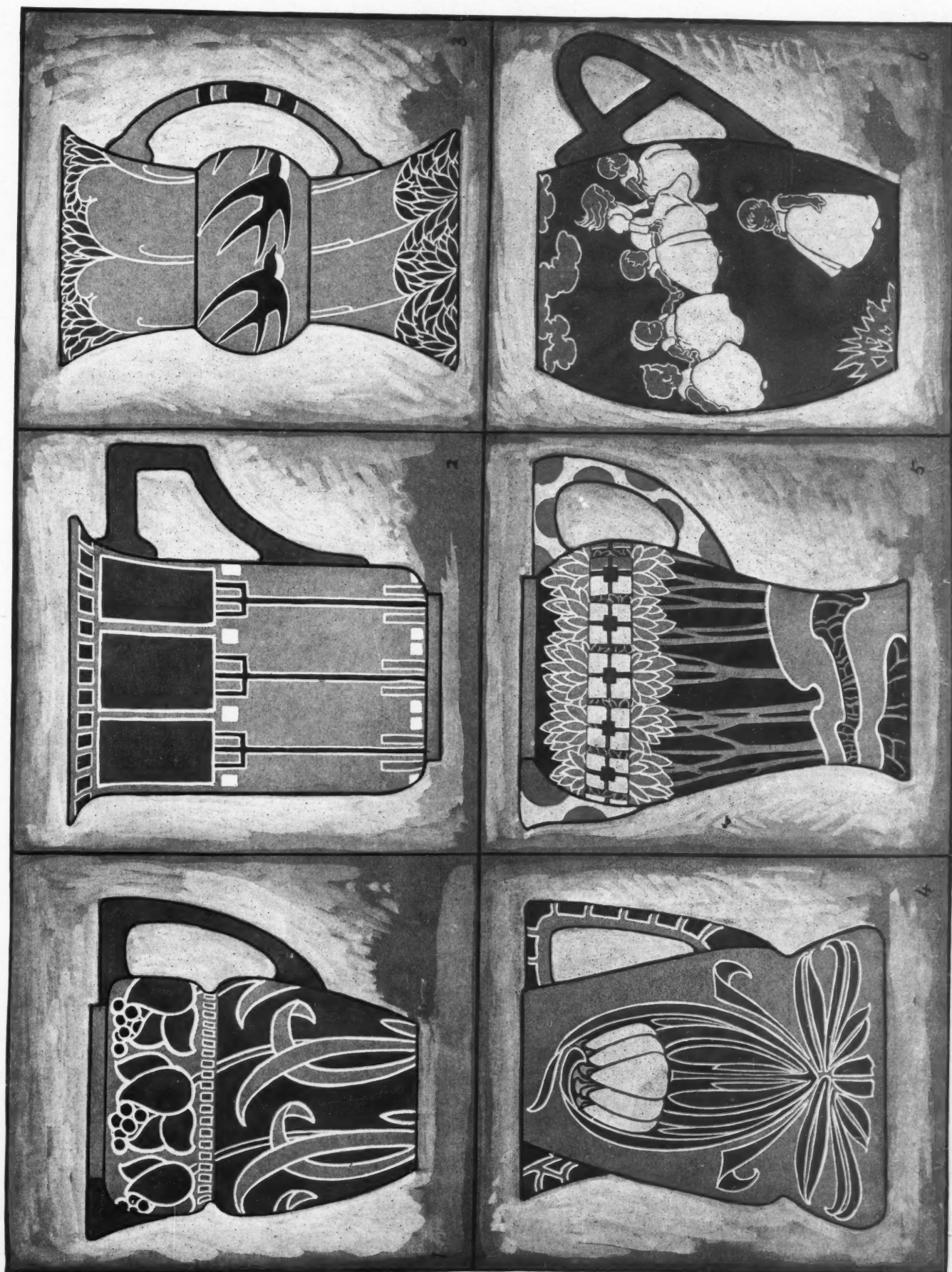
I AGAIN lay stress on the necessity for extreme care in the use of liquid underglaze colors. Every stain will be plainly seen when the ware is fired, and no mistake can be obliterated. Even if done on unbaked clay, a mistake cannot be scraped or scratched out, for the color sinks into the clay. On thin pieces it will often be noticed that the color has gone right through the ware and a soft reproduction of the design is seen on the inside of the piece. This happens most frequently when the ware is extremely porous, and too much color has been used. It should be remembered that only the thinnest possible wash is needed to make a solid color. Repeated washes do not make the color any darker or more level. As a general rule, it will be found that in designing for these colors, small pieces will be more effective if decorated with simple narrow bands and borders, leaving the greater part of the piece white, or whatever color the ware may be. The larger pieces will look cold and hard if too much white is seen. Pale green, fawn, lilac or pale turquoise are pleasing colors, and the greater portion of the shape may be effectively covered with any of these tints, especially as the white outline will be more in evidence. Do not let it be forgotten that the white outline is the chief characteristic of this mode of decoration; that the design should be planned for this effect, and that designs having a dark outline do not always look well when the outline is changed from dark to light. Many Persian, Indian and Gothic motifs will repay study and will suggest ways of conventionalizing natural objects without a loss of individuality or modernity. The illustrations are primarily intended to show that considerable variety is possible in the character of designs for reproduction in liquid colors. The first sheet is a series of designs for steins and pitchers. No. 1 is a conventionalization of the seed pods of the iris. As explained in the last lesson, the lines intended to be white are drawn in lamp black mixed with turpentine fat oil. It is essential that

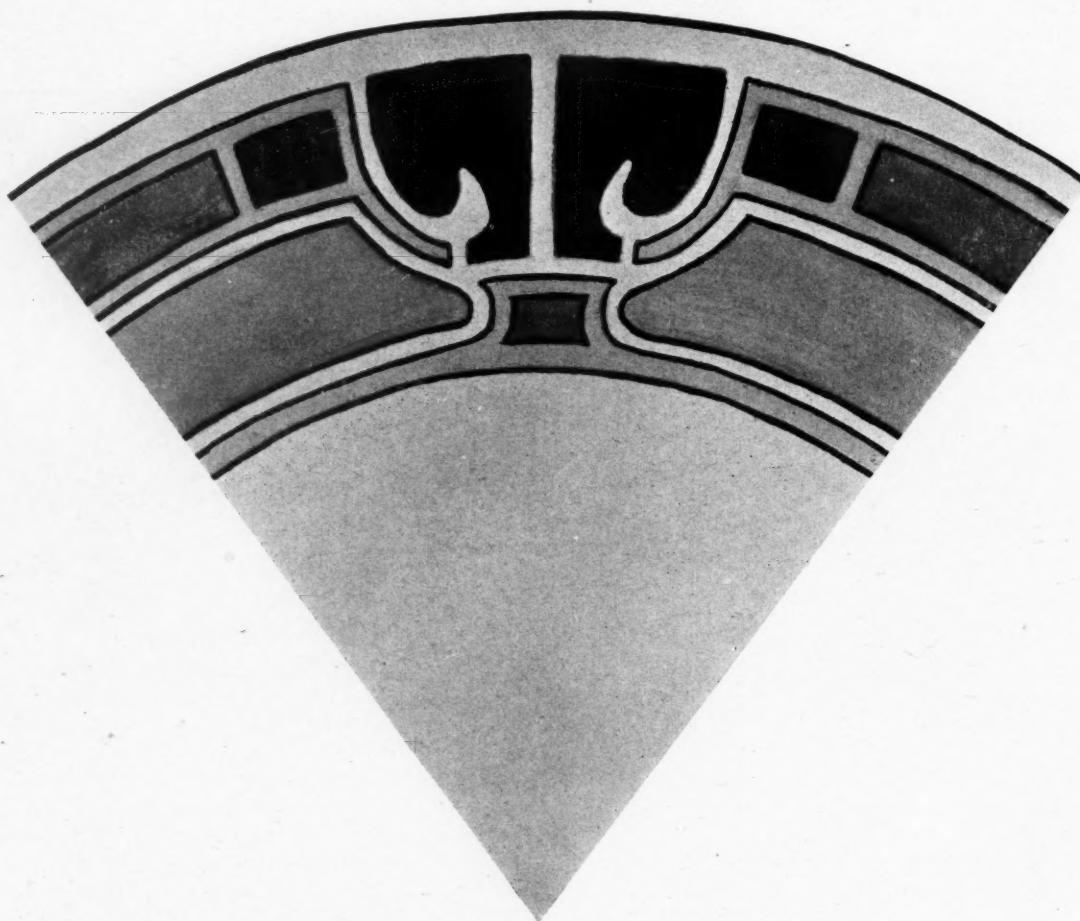
the lamp black be done in an oleaginous medium or the "stopping out" will not be clean. The liquid colors being in an aqueous solution, are prevented from absorbing into the body by the oily "resist". The seed-pods may be painted grey-green, and the background the same color. The background of the neck and the leaves on the body may be pale green, while the handle and spout are dark green. The seeds are brown. The second piece is an exercise in rectangular lines, all the lines being straight, and all the angles right angles. This design is also outlined in lamp black, and the color painted in between the lines. The small square patches are done in solid lamp black. The border of squares at the top, the large oblong patches and the handle are done in mauve or lilac, while the forked stems are painted in brown. The third example, with the border of swallows, may be treated in an equally simple manner. After tracing in lamp black, fill in the leaves with grey, then tint the swallows and the bands on the handle with dark blue. The remainder of the surface may be painted in fawn or lilac. The design for the fourth pitcher is based on the tulip. The flower is painted in solid lamp black, leaving the dividing lines between the petals. The leaves, handle and spout may be done in grey green, and the background brown. In the next design, the white parts are of course painted in lamp black. The dark background is dark blue, the trees, foliage and bands are in light blue. For the sixth pitcher, tint the flesh (after outlining in lamp black) in fawn, the clouds and hair in buff and the remainder in light green. The border designs may be used effectively, and any of the liquid colors may be used. As all the colors are extremely harmonious, and low in tone, it is next to impossible to get an unsatisfactory color scheme, or any other than a harmonious combination even if directly opposing colors are used. It is always advisable to use the lamp black outline when a white line is desired, and I again emphasize the point that the black should be mixed with a third oil, either fat oil of turpentine or linseed oil, and in drawing the outline a brush should be used, as a stronger



BOWL—MARTHA FELLER KING

(Treatment page 104)





FULL SIZE SECTION OF PLATE—HILDA STREET

body of color can be traced on the piece than when a pen is used. In the case of plates, cups and saucers, a variety of pleasing and simple borders may be easily made, the border lines are quickly traced in lamp black with the assistance of the banding wheel and the spaces between the lines filled in with the liquid colors. I give the following warnings to those who are not at all familiar with these colors:

Do not attempt to make a design unless you intend to first outline it in lamp black.

Do not use these colors on a too porous body. The biscuit ware should be just short of vitrified, and should be not too coarse. The average ware of the white ware manufacturer will be found most satisfactory.

Do not wash over a color a second time without first firing the piece to a dull red heat in a china or pottery kiln. When very deep colors are desired, they may be obtained by repeated coats of the same or various colors, but the piece must be baked after each coat or wash.

Do not use one brush for more than one color, and do not allow the fingers to touch the color. It is advisable to use the smallest possible color pans; a teaspoonful of the color will be ample for the average piece.

Do not fail to fire the finished piece to a dull red heat before you glaze it, even if there is no lamp black.

Do not attempt to shade the colors or to wash one color into another. In the beginning be satisfied with flat washes.

I have said nothing regarding the possibility of these colors in connection with mat glazes. They can be used to great advantage by those students who experience dif-

ficulty in getting suitable stains. A white mat may be used and the piece painted in this one glaze and afterward washed over with the liquid color. Unlike the effects when painted on the clay or biscuit ware the colors are clear and strong. The light green, for instance, which is a very delicate emerald green, when painted on the biscuit ware is a strong grass green, equal in strength to that green produced by 3% of copper if mixed in a white mat glaze. Again, unlike the biscuit process, one color may be worked over another without first baking the piece. Of course, it is not necessary to bake such ware; it is fired in the ordinary way.



BELT PINS (Page 92)

Hannah B. Overbeck

PAIN'T dark parts in Yellow or Blood Red, light parts of design in Grey for Flesh or Copenhagen Grey and medium parts in a mixture of the two. The light lines about designs are in Gold. Instead of the Red, Olive Green, or Hunter's Green, or Rose, or Copenhagen Blue may be used, and instead of Gold in the light spaces about design Silver or Black may be used with good effect.



BOWL (Page 102)

Martha Feller King

DARKEST parts of design Orange Lustre, darkest Grey back of design, Gold. All the lightest parts of design Yellow Lustre and Yellow Brown Lustre over remainder of the design.

BON-BON OR POWDER BOX (Page 94)

C. S. Babcock

OUTLINE peacocks in raised paste. Cover all the birds with gold, except the eyes in the tail feathers. Fill light part of these with Light Green enamel, dark parts, Deep Purple. Dark part of background, Dark Green lustre.

Grey shade in half circles back of heads and in band and lower part of dish, Light Green lustre; leaf forms back of heads, Black. Make little figured bands in Green enamel outlined black. Black bands on lower part of box and leaf forms, gold eyes, same as in feathers on top. Flowers, Light Blue enamel. Stems and light band, Light Green enamel. Outlines, Black.

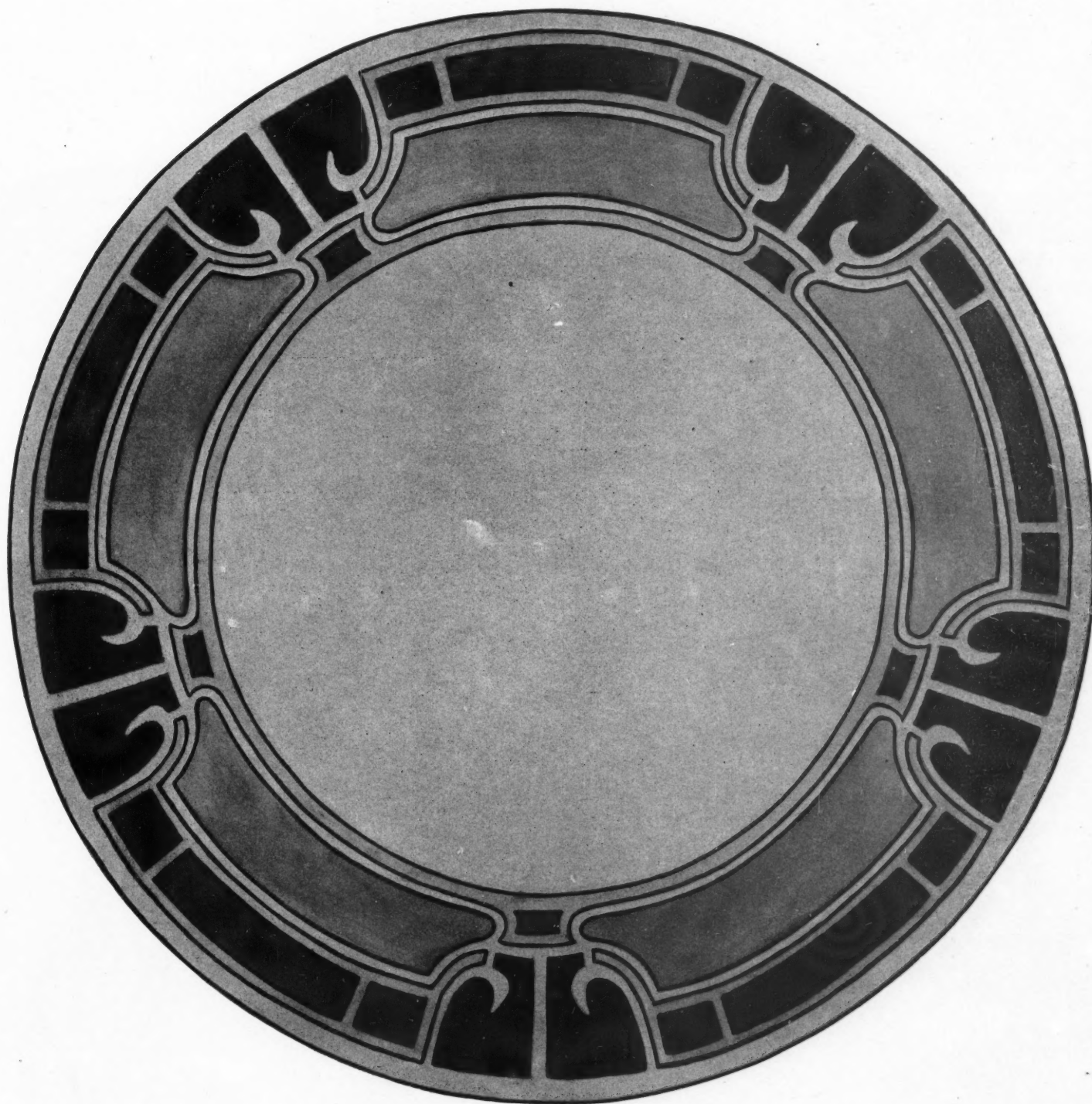


PLATE OR BOWL—HILDA STREET

Treatment by Jessie M. Bard

OIL all dark parts with Fry's special tinting oil and when nearly dry dust into it a mixture of one part Fry's Copenhagen Blue and one part Aztec Blue. Outline with the same color.

SECOND FIRE—Oil over entire band including the blue and dust with mixture of one part Pearl Grey, one

part Copenhagen Grey and a touch of deep Blue Green.

THIRD FIRE—Oil the dark grey in design and dust with same color as second fire adding a little Grey for Flesh and a little more Blue.

This design is also suitable for execution in pottery or underglaze decoration.

BLACK-EYED SUSAN

Treatment by Jessie M. Bard

THIS design can be adapted to a tall slender vase. The flowers are painted in soft Yellow, Lemon Yellow and shaded with Yellow Brown. The centers are Yellow Brown, Blood Red and Auburn Brown. The leaves are Brown Green, Moss Green. Stems are Brown Green and Blood Red. Background Yellow, Brown, Green and Violet.



FLOWERING ALMOND (Supplement)

E. E. Daniell

TREATMENT FOR WATER COLORS

SKETCH in design; wash background with burnt Sienna, Gamboge and a little Cobalt; then paint in flowers with Carmine for the pink, Centers with Gamboge and a little Hooker's Green No. 2; the stems are Burnt Sienna and Payne's Grey; the leaves are Hooker's Green, Lemon Yellow for the light leaves, dark leaves are Burnt Sienna and Hooker's Green.

TREATMENT FOR CHINA COLORS

Sketch in design; paint flowers with Blood Red very thin so it is a very light pink; then the light leaves with Yellow and Moss Green, for the darker leaves use Yellow, Brown and Moss Green, the stems with Auburn Brown and Yellow Brown, the background just a soft wash for the first fire made of Albert Yellow and Yellow Brown with a touch of Brown Green to give it the ivory effect.

SECOND FIRE—Wash rose over the flowers and Lemon Yellow and Apple Green for the centers, strengthen leaves and stems. A thin wash of Yellow Brown and Apple Green over the background.



POMADE BOX (Page 96)

C. S. Babcock

MAIN parts of design and bands in Gold. All small parts painted with Apple Green and a little Sea Green or Russian Green.

SECOND FIRE—put a wash of Light Green Lustre over entire surface.



SECTION OF CAKE PLATE—ANN TYLER KORN

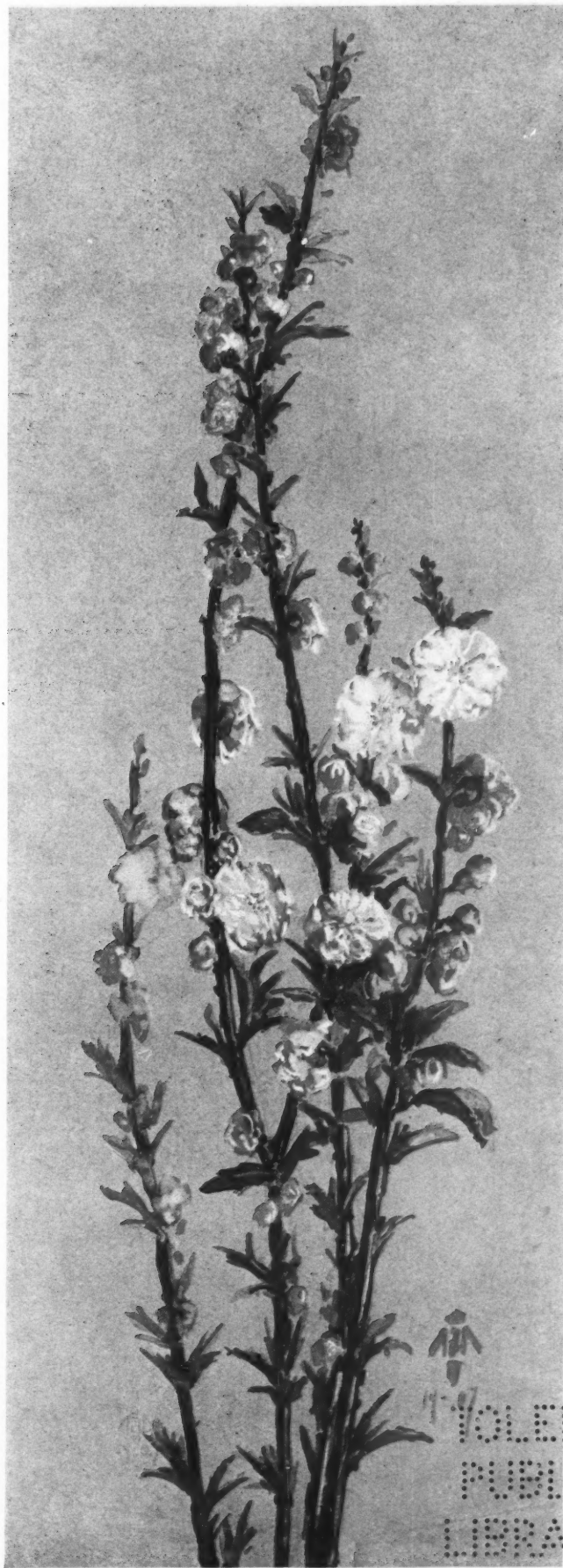


CAKE PLATE, CALIFORNIA POPPY—ANN TYLER KORN Treatment by Jessie M. Bard

PAIN'T flowers with rather a heavy wash of Yellow Brown. Dark Grey in design with either Auburn Brown, Hair Brown or Dark Brown with a little Yellow Brown added. For dark edge and the pointed figure outline around edge of design use the dark Brown with a little

Black added. Three small places in center of flower and the spot at top of pointed figure, Yellow Red.

SECOND FIRE—Put a thin wash of two parts Yellow Brown and one part Albert Yellow over the background and do any retouching that may be necessary.

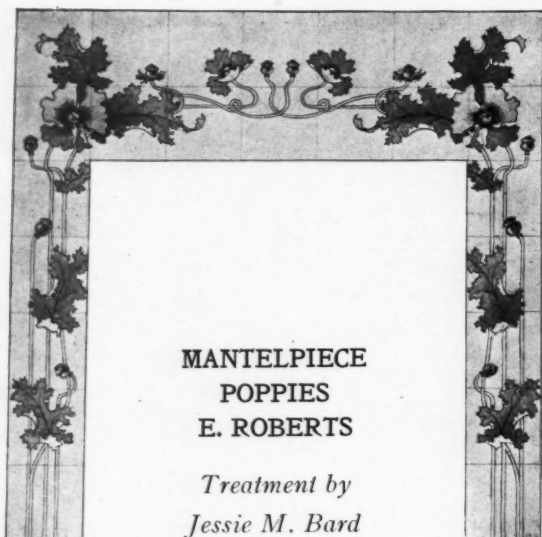


FLOWERING ALMOND—E. E. DANIELL

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BLACK-EYED SUSAN



MANTELPiece
POPPIES
E. ROBERTS

*Treatment by
Jessie M. Bard*

OUTLINE design, Black paint. **SECOND FIRE**—Paint the leaves with Moss Green, two parts, Grey for Flesh, 1 part. The poppies are yellow red, blood red, the stamens are black and the center is apple green. These poppies can be carried out in yellow if the yellow color scheme is preferred. **THIRD FIRE**—Paint the background with Yellow Brown, Yellow and just a little Brown Green so as to have a soft ivory effect.



NASTURTIUMS

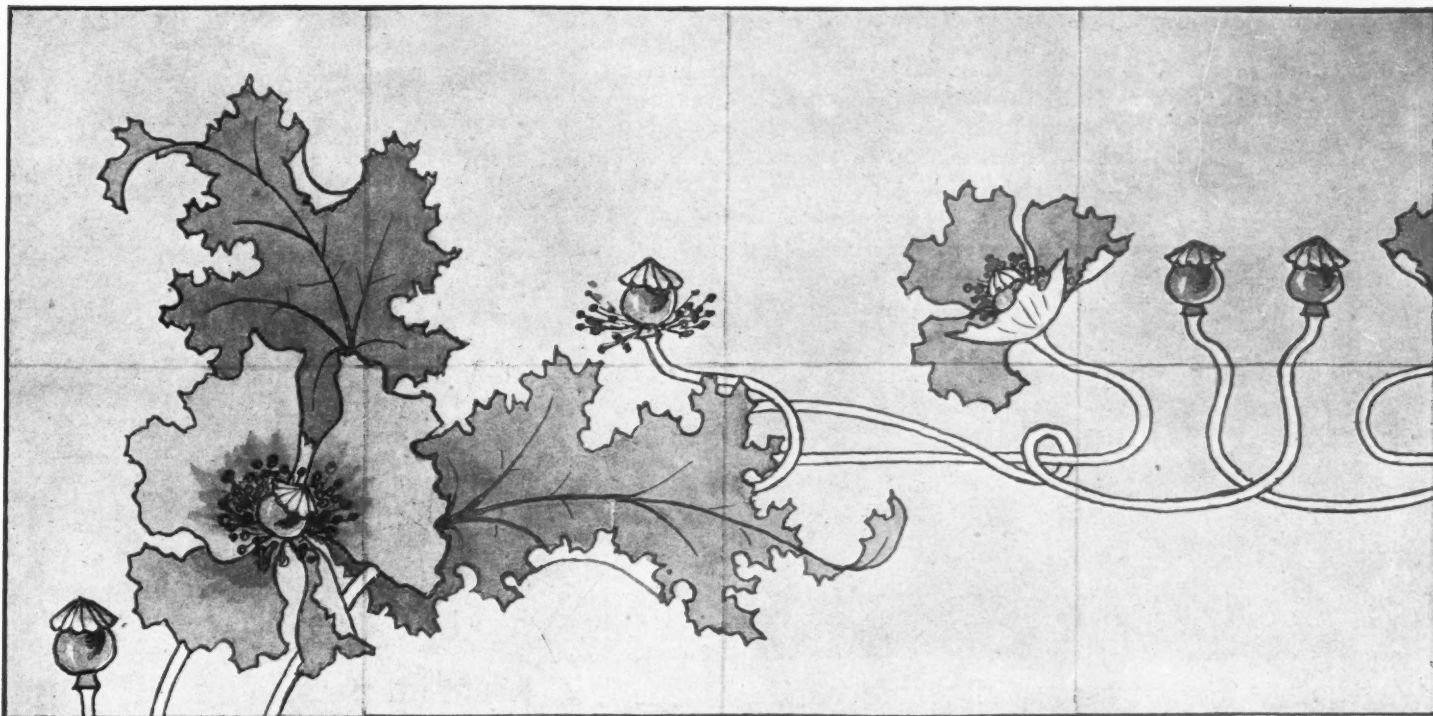
Treatment by Jessie M. Bard

THE flowers are Yellow, Yellow Red for the lighter ones, Blood Red with a little Ruby added for the rich dark ones. The leaves are Apple Green and Shading Green. The background is Shading Green painted very delicately.

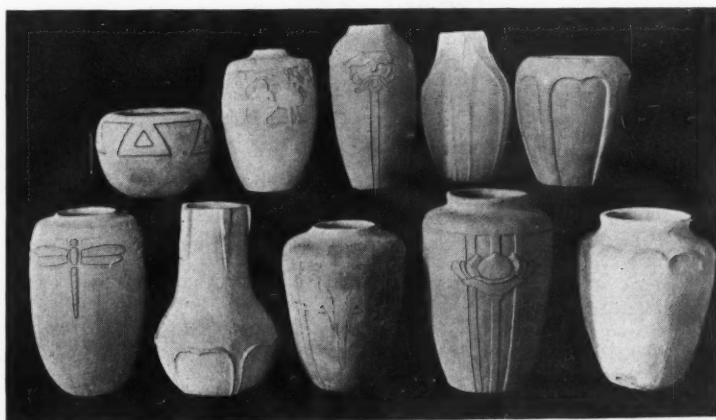
SECOND FIRE—Touch up the dark places in the light flowers with Blood Red and Yellow Brown. The stems are a delicate Yellow Green with touches of Pink which is made of Blood Red very thin.



SIDE OF MANTELPiece
E. ROBERTS



SECTION OF TOP OF MANTELPiece—E. ROBERTS



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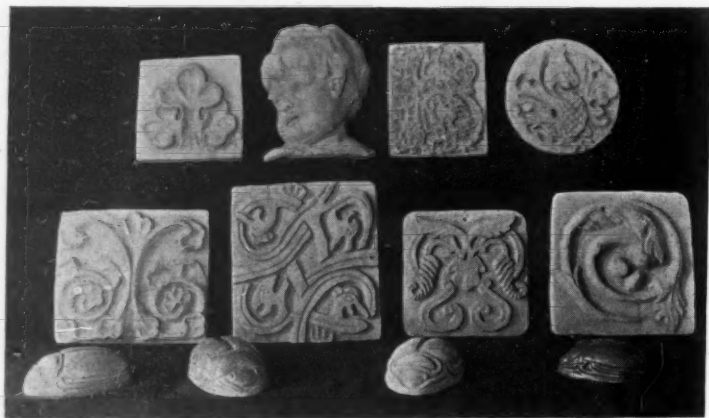


POTTERY AND LEATHER WORK OF NORMAL ART COURSE, SYRACUSE UNIVERSITY—MRS. MARIE LOOMIS, INSTRUCTOR

MOUNTAIN ASH BERRIES

Treatment by Jessie M. Bard

LEAVES are made of Moss Green and Shading Green with touches of Brown Green. The berries are Yellow Brown, Yellow Red and Carnation. The stems are Brown Green and Blood Red. Dark spots on berries are Auburn Brown.



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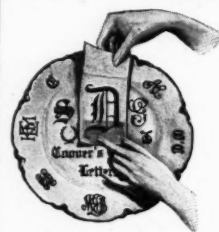
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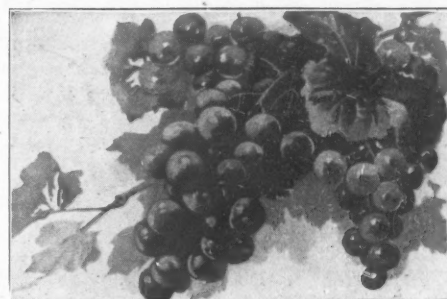
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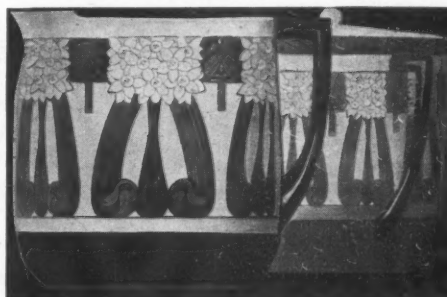
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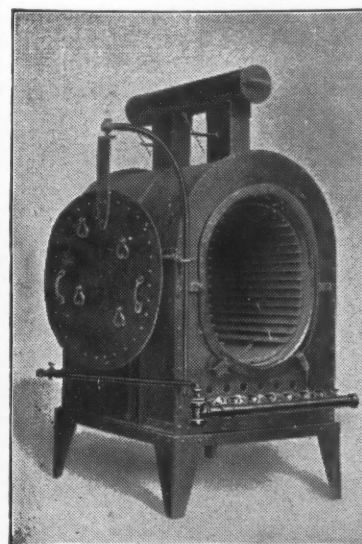
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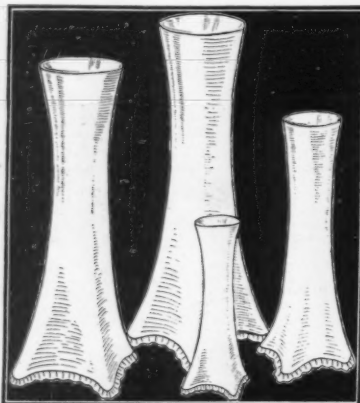
\$3.10 Tea Set for \$1.75

K 7—The new dragon handle tea set in J. P. China, the set consists of a tea pot, a sugar and creamer; the regular price is \$3.10, in this great sale, the set complete for \$1.75.



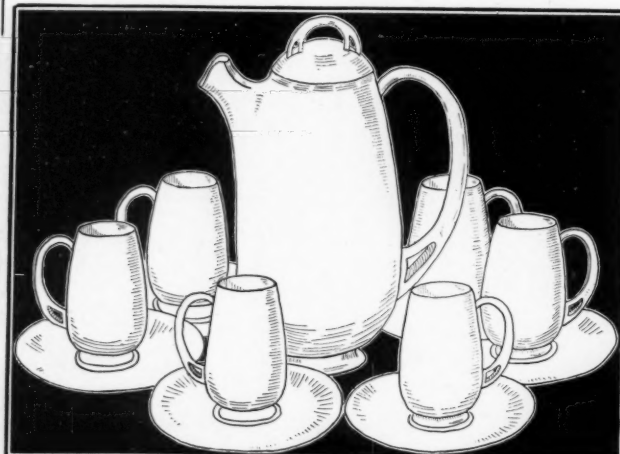
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K 10—Victoria shape, regular price 25c.
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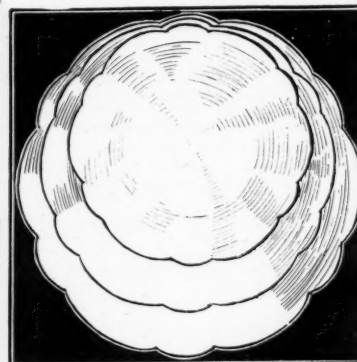
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	REGULAR PRICE	SALE PRICE
K 1—6 inch	30c	20c
K 2—10 inch	65c	49c
K 3—13 1/4 inch	\$1.35	98c
K 4—15 inch	2.25	\$1.70



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K 6—This dainty Chocolate set is exactly as illustrated. It consists of a Chocolate pot and 6 cups and saucers to match; the regular price is \$4.50, in this great sale, the set complete for \$3.25.



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K 8—This handsome lemonade set consists of 7 pieces, a lemonade jug and 6 lemonade cups to match; the regular price is \$2.60, in this great sale, the set complete for \$1.65.
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\$6.00 Punch Set in Favorite China for \$4.35

K 5—Punch set in Favorite china, Saxonia shape; the set consists of 7 pieces as illustrated, one 13 1/2 inch punch bowl and 6 cups to match; the regular price is \$6.00, in this great sale the complete set for \$4.35.
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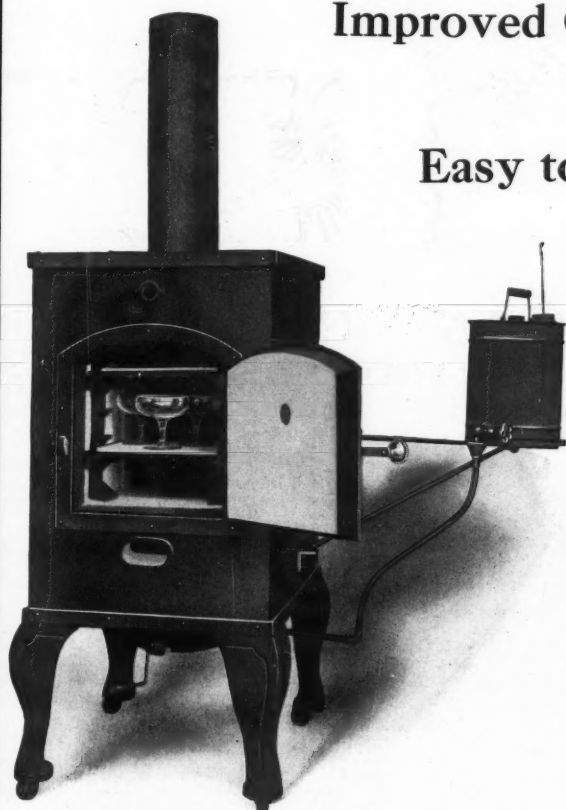
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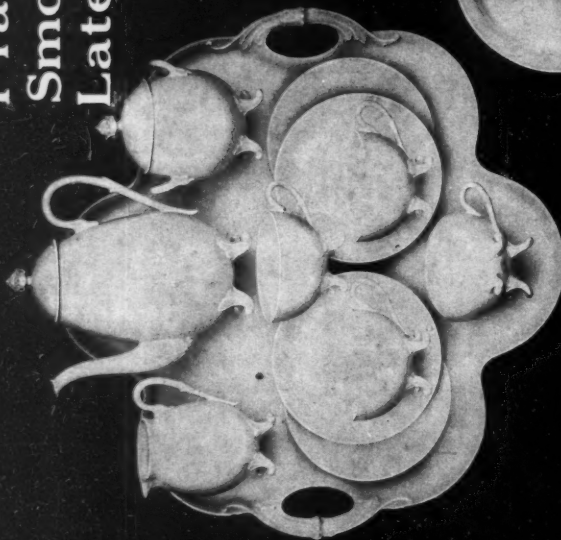
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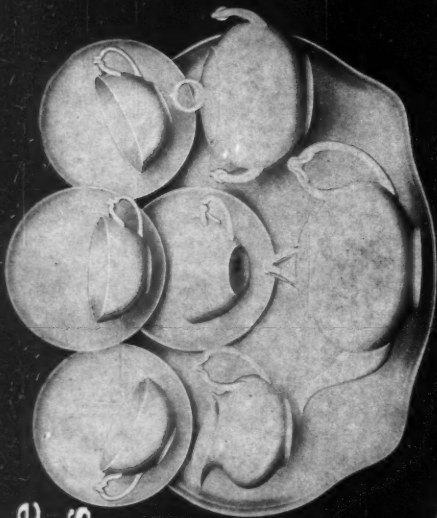
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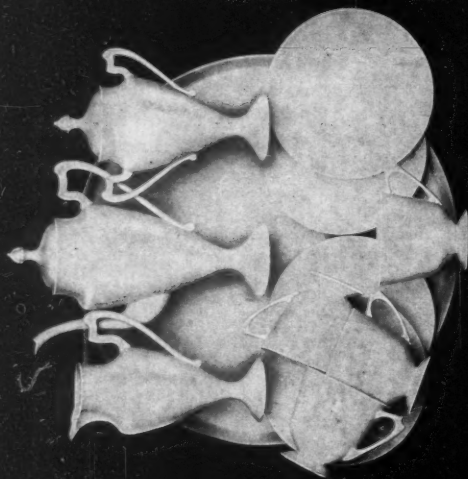
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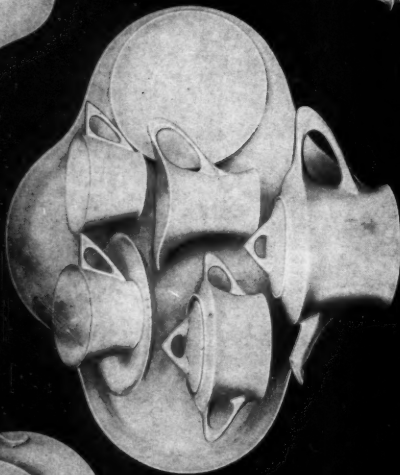
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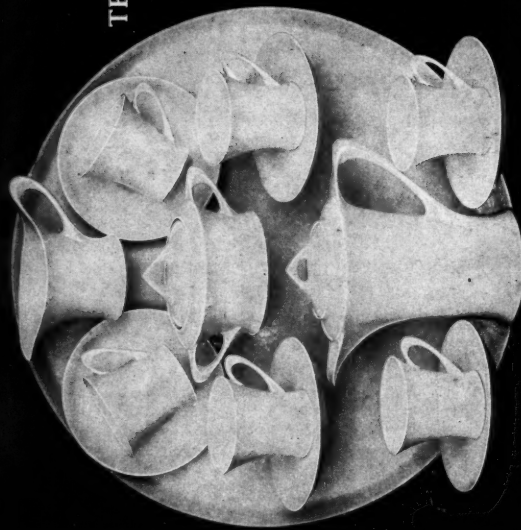
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A. D. COFFEE SET NO. 3



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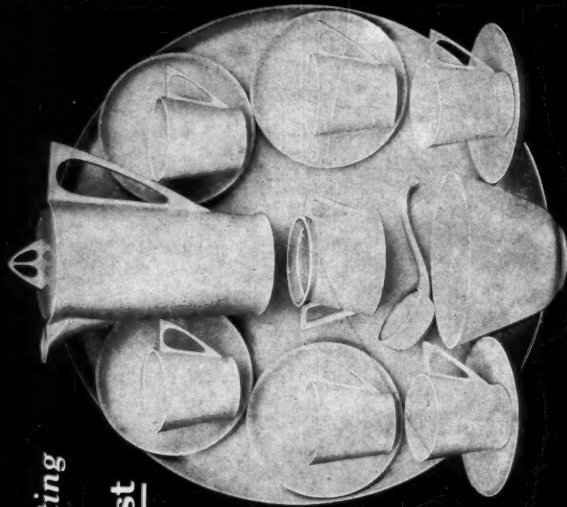
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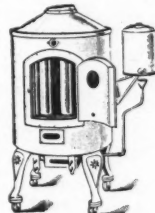
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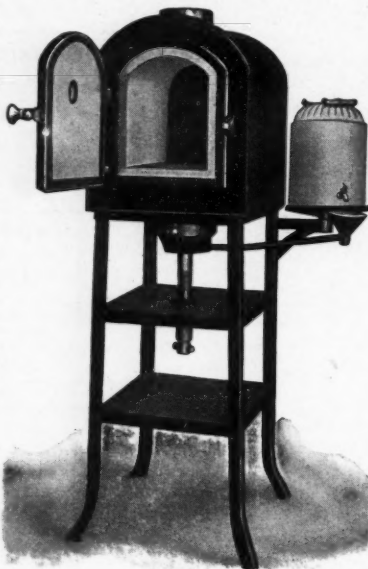
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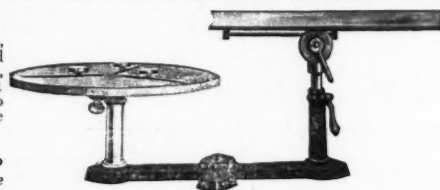


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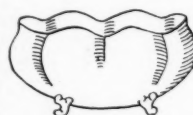
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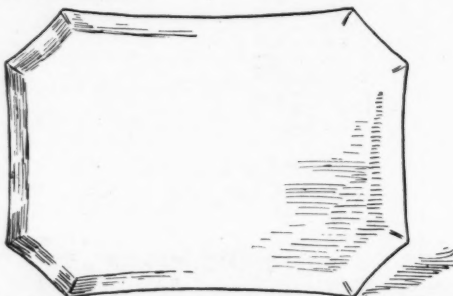


F 4690--Salt and
Pepper Screw Top
3 1/2 in. tall, 75c pr.



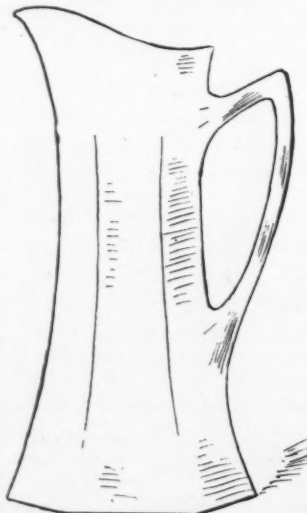
F 4686 Teas 3 1/2 in. diam.,
35c each. Bouillon cup
and saucer, \$5.25 doz.; 45c
each. Chocolate cup and
saucer, 35c each. A. D.
coffee, 30c each.

The new and beautiful lines of shapes are
the surprise of the decorators who have seen
this catalogue.



F 4896 C. & B. Tray, 10, 70c ea. F 4895 C. & B. Tray, 10 1/2, 85c ea.
F 4894 " " 10 1/2, \$1 ea. F 4897 Pen " 8 1/2, 50c ea.
F 4898 Pin Tray, 4, 15c each.

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BEAUTIFUL CHINA GRACEFUL LINES
ARTISTIC PROPORTIONS



F 4889 Tankard Jug, 14 1/2 in. tall, \$2.25 each.



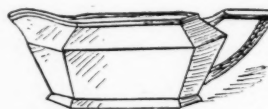
5 in. Stein to match Tank, 40c
6 in. Stein " " 50c



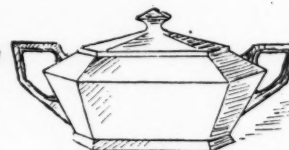
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Celery Tray, 13 1/2 in. long, \$1.00

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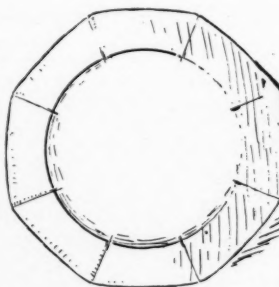
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9 1/2	4.20	35c

Open Handle Cake Plate, 12 1/2, 75c
Unbd Chop Plate, 12 inch, \$1.00



Chocolate Pot, 12 Cups, \$1.50

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340-2 BROADWAY

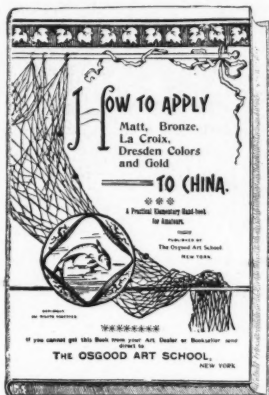
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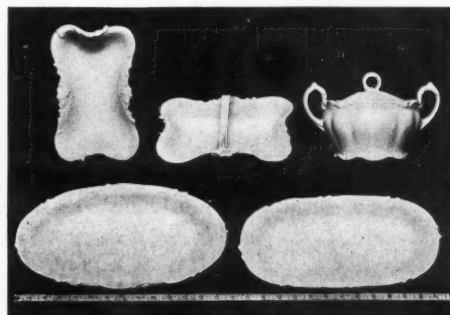
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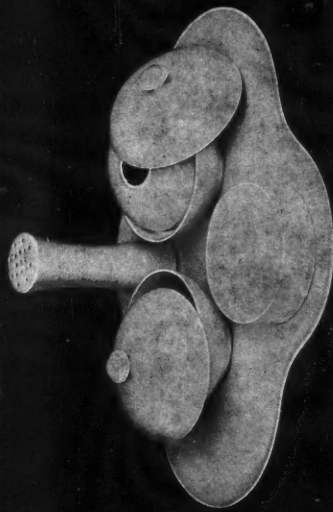
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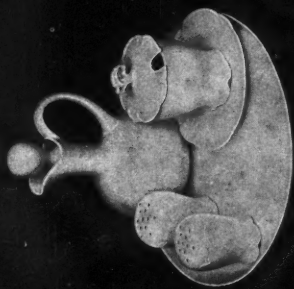
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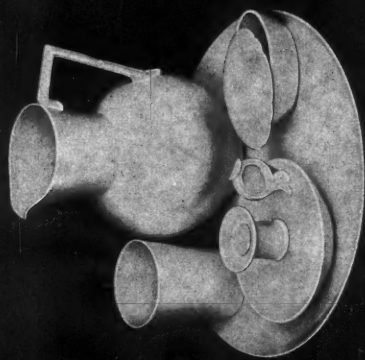
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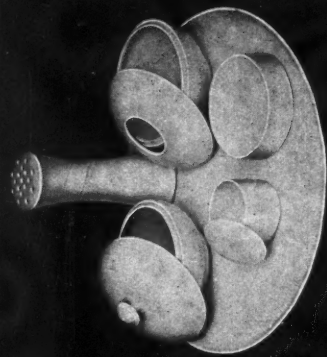
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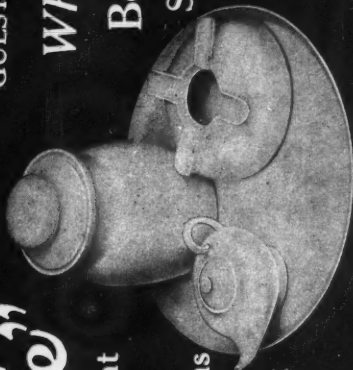
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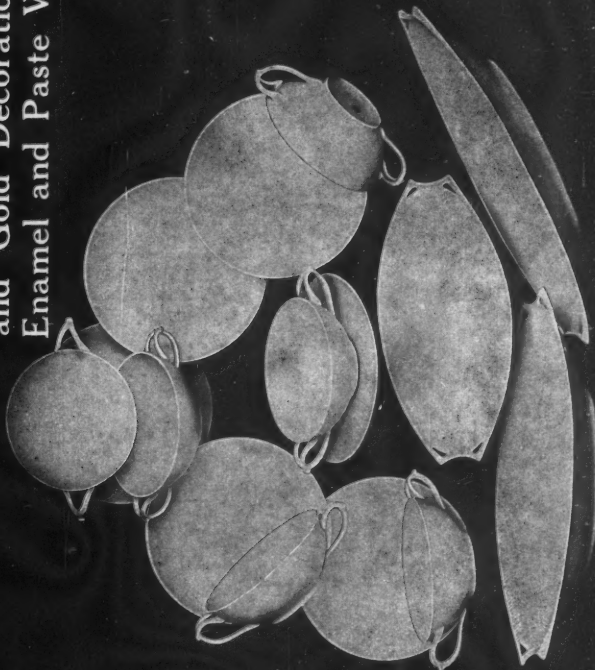


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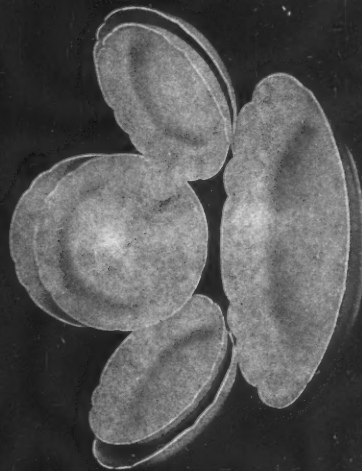


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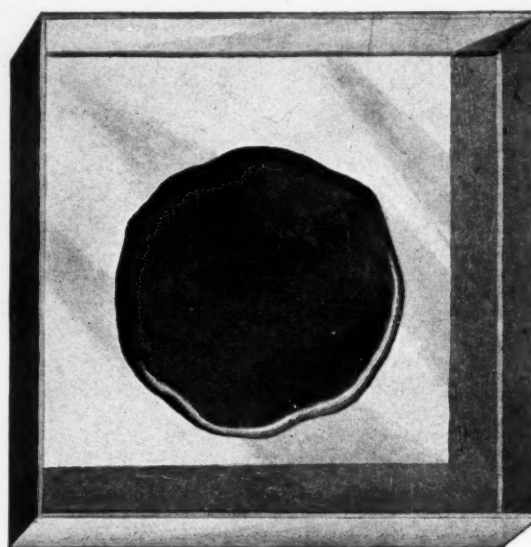


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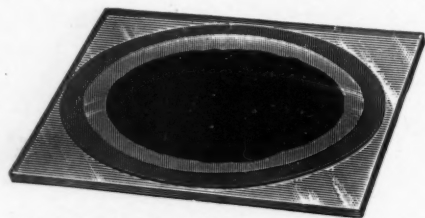
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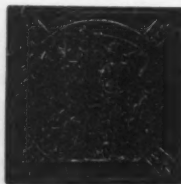
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